

Spring 4-25-2004

Senior Recital: D. Zachary Farrell, bass ; Cristopher Frisco, piano

Lehigh University Music Department

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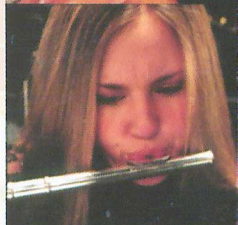
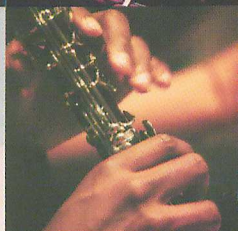
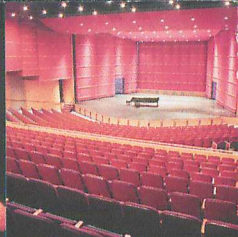


BAKER HALL • ZOELLNER ARTS CENTER



*Lehigh University
Music Department*

2003 - 2004 SEASON



Lehigh University Music Department presents

Senior Recital

D. Zachary Farrell,

bass

Cristopher Frisco,

piano

Sunday, April 25, 2004

7:00 p.m.

Baker Hall

Zoellner Arts Center

Welcome to Zoellner Arts Center!

We hope you will take advantage of all the facilities, including Baker Hall, the Diamond and Black Box Theaters, as well as the Art Galleries and the Museum Shop. There are restrooms on every floor and concession stands in the two lobbies. For all ticket information, call (610) 7LU-ARTS (610-758-2787).

To ensure the best experience for everyone, please:

- Bring no food or drink into any of the theaters
- Refrain from talking while music is being performed
- Refrain from applause between movements
- Do not use flash photography or recording devices
- Turn off all pagers and cellular phones
- Turn off alarms on wrist watches
- Do not smoke anywhere in the facilities

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PROGRAM

Dichterliebe

Robert Schumann
(1810-1856)

1. *Im wunderschönen Monat Mai*
2. *Aus meinen Tränen sprissen*
3. *Die Rose, die Lilie, die Taube*
4. *Wenn ich in deine Augen seh'*
5. *Ich will meine Seele tauchen*
6. *Im Rhein, im heiligen Strome*
7. *Ich grolle nicht*
8. *Und wüssten's die Blumen*
9. *Das ist ein Flöten und Geigen*
10. *Hör' ich das Liedchen klingen*
11. *Ein Jüngling liebt ein Mädchen*
12. *Am leuchtenden Sommermorgen*
13. *Ich hab' im Traum geweinet*
14. *Allnächtlich im Traume*
15. *Aus alten Märgen*
16. *Die alten, bösen Lieder*

Le Bestiaire (ou Cortège d'Orphée)

Francis Poulenc
(1899-1963)

1. *Le Dromadaire*
2. *La Chèvre du Thibet*
3. *La Sauterelle*
4. *Le Dauphin*
5. *L'Ecrevisse*
6. *La Carpe*

Old American Songs, set I

Aaron Copland
(1900-1990)

1. *The Boatmen's Dance*
2. *The Dodger*
3. *Long Time Ago*
4. *Simple Gifts*
5. *I Bought Me a Cat*

Selections from 114 Songs

Charles Ives
(1874-1954)

The Children's Hour
At the River
Immortality
Charlie Rutlage
Naught That Country

ABOUT THE ARTISTS

Bass Zachary Farrell is a senior music major at Lehigh University. Zach has participated in the Choral Arts program at Lehigh as a Choral Arts Scholar, studying under the tutelage of Eduardo Azzatti. During the past four years, Zach has performed in Russia, Germany, Austria and Hungary with the choir and has participated in several master classes with such artists as John Aler, Nathaniel Watson, Carmen Pelton, and Marjorie Elanor Dix. Previously, he has performed in such choral groups as the Philadelphia Boys Choir and the New Jersey All-State Choir. Zach is President of the newly founded Lehigh chapter of the Music and Entertainment Industry Student Association (MEISA) and plans to be involved in the music industry as an artist manager after graduation. He also participates in the student-run a cappella group, The Melismatics, and is a brother in the Sigma Phi Epsilon Fraternity.

Pianist Cristopher Frisco is a frequent recital partner for singers and instrumentalists. In recent seasons he has performed in New York, Philadelphia, San Francisco, Copenhagen, Paris, and Montreal. As a theatrical musician he has worked on the Broadway production of *The Producers* and the Philadelphia premiere of *Bat Boy*, as well as productions for The Theatre Outlet, Muhlenberg College, Lehigh University and The Bucks County Playhouse. He is a coach and accompanist at Westminster Choir College in Princeton and Director of Music for Chalfont United Methodist Church. He is currently on the faculty of the Doylestown School of Music and the Arts and is a community outreach instructor in Opera and Classical music for BCCC. Cris is also the founder and artistic director of The New Voice Project, a fledgling non-profit arts organization that commissions and produces new music.

PROGRAM NOTES

Lieder. Mélodie. The American art song. Whether it comes from Germany, France, America, or any other region, the song is a musical form that has followed us through musical history. The “song” encompasses so many classical areas that it is hard to define in any specific manner. The most general idea behind the song is that it is a relatively short piece of vocal music that is set to a poetic text. Whether the song is accompanied or not, whether it is sacred or secular, etc., is up to the composer. I have chosen to perform what I feel to be a good representation of the more recent variations in the genre. These sets of songs: Schumann’s *Dichterliebe*, Poulenc’s *Le Bestiaire*, Copland’s *Old American Songs, set I*, and Ives’s *114 Songs* really represent to me the highest accomplishments of some of the greatest composers in the field.

Robert Schumann (1810-1856), *Dichterliebe*
Text by Heinrich Heine (1797-1856)

Widely recognized as a definitive work in the song cycle form—a group of songs designed to be performed in sequence as a single entity, revolving around a central theme—Schumann’s *Dichterliebe* is set to the “Lyrisches Intermezzo” (Lyrical Intermezzo) section of Heine’s *Buch der Lieder* (*Book of songs*). Heine’s book was very popular with composers of the Romantic Era, with his 245 poems being set over 5000 times. His poems personified the ideal of the Romantic era: being miserable about unrequited love. In 1840, Schumann rearranged the poems in Heine’s *Buch der Lieder* so that they would follow a lover’s storyline in *Dichterliebe* (*A poet’s love*). The arc of the storyline follows the lover’s love awakening and the lover’s eventual disappointment—it has been suggested that this story reflects the period of a few months in Schumann’s life when he and his wife-to-be, Clara, had drifted apart and then reconciled. Schumann originally set twenty of the poems to music, but eventually decided on sixteen of them.

Many are of the opinion that Schumann did not capture the ironic essence of the writings of Heine in any of his compositions (Schumann used the texts of Heine quite frequently); however, there are those that feel this is a perfect example of how to use Heine’s texts. The baritone Dietrich Fischer-Dieskau, widely known for his fantastic

interpretations of lieder, states in his book, *Robert Schumann, Words and Music*:

"...rarely do we encounter an artistic expression so similar to Heine's, with its tortured, almost pathological qualities and its intensity. The Heine texts which Schumann selected seemed those which most fittingly represented the inner contradictions of his own nature. From intentional exaggeration to sentimentality, Schumann was able to reanimate Heine's poetry through the genius of his music. Sometimes he used the poetry only as a vehicle; at other times his music gave substance to shallow verses. Nuance, a broken spirit, joy turning to melancholy, sadness turning into exuberance and sarcasm, tone painting of twilight, the images of death staring over the shoulders of young girls — Schumann drew upon all these states of mind and images found in Heine's poetry and from them developed his unique style of the Lied."

Francis Poulenc (1899-1963), *Le Bestiaire (ou Cortège d'Orphée)*
Text by Guillaume Apollinaire (1880-1918)

This six-song cycle, set in 1919, is derived from a set of thirty poems from Apollinaire's *Le Bestiaire (ou Cortège d'Orphée)* (*The Book of Beasts (or Orpheus' procession)*). Apollinaire, being an avant-garde poet of his time, combined these poems with illustrated wood carvings by the artist Raoul Dufy. He originally printed only twenty copies, one of them falling into the hands of Poulenc, a soldier in World War I at the time. Poulenc embraced these humorous poems on a Medieval bestiary and selected twelve of them to set as songs, eventually rejecting six of the quatrains. Poulenc was well known as part of *Les Six*, a group of six French composers who followed the compositional styles of Stravinsky and Satie. The total performance time for these songs is well under six minutes, but any of these brief songs could stand on their own.

Aaron Copland (1900-1990), *Old American Songs, set I*
Texts by various authors

Aaron Copland is well-known for his "Americana" sound, which incorporates early American songs into his grandiose and sometimes slightly off-kilter interpretations. Mostly known for his orchestral arrangements, Copland also set many songs, operas, and choral works in his original style. It is no surprise, then, that this set of compositions takes 'old American songs' and sets them to Copland's "Americana."

The Boatmen's Dance was originally a minstrel show tune by Daniel Decatur Emmett, composer of "Dixie." The piano part imitates the playing of a banjo. *The Dodger* is a political satire dating from the political campaign of 1884. The parody of the Grover Cleveland-James G. Blaine presidential race was found by Copland in a collection by John and Alan Lomax. *Long Time Ago* was a lyrical ballad discovered by Copland in the Harris Collection at Brown University that the composer set in a nostalgic style. *Simple Gifts* is a Shaker tune that sounds very similar to the original folk song, just slightly offset in the style that is indicative of Copland. This folk tune is also the basis for Copland's orchestral masterpiece, *Appalachian Spring*. The last song in the set, *I Bought Me a Cat*, is a fun children's nonsense song that uses a list of farm animals and repeating animal sounds in its refrain.

Charles Ives (1874-1954), selections from *114 Songs*
Texts by various authors

There was a sentiment held by many that Charles Ives did not want his music to be heard or seen by others. We are fortunate, then, that this is merely a misconception about the part-time composer (his official profession was that of an insurance agent). Ives went to great personal expense to privately publish his Second Piano Sonata in 1921 and then *114 Songs* in 1922. Attached to the book of songs was a postscript written by the composer. In this writing, Ives confesses:

"...The printing of this collection was undertaken primarily in order to have a few clear copies that could be sent to friends who from time to time have been interested enough to ask for copies of some of the songs, but the job has grown to something different; it contains plenty of songs which have not been and will not be asked for. It stands now, if it stands for anything, as a kind of "buffer state" – an opportunity for evading a question somewhat embarrassing to answer: "Why do you write so much – which no one ever sees?"..."

Ives's style can only be described as eclectic and original. Within this myriad of songs, there lies everything from classical melodies and harmonies to dissonance and chaos. I believe that the five songs I have chosen to perform encompass the wide variations in Ives's style and compositional ideals.

-- D. Zachary Farrell

Don't miss the upcoming concerts!

Lehigh University Choral Arts

Steven Sametz, *director*

with the Concord Chamber Singers

Blaine Shover, *director*

Stravinsky: Mass; Bruckner: Mass in E Minor;

Sametz: *Dulcis Amor*;

Brahms: Four Songs for Women's Chorus,

Two Horns and Harp

Friday and Saturday, April 30 and May 1, 2004

8 pm Baker Hall

The Wind Ensemble at Lehigh University

David B. Diggs, *director*

"Red, White and Blue!"

Sunday, May 2, 2004

3 pm Baker Hall

Senior Recital: Katherine Fay, *piano*

Solo and Chamber Works by Brahms

Sunday, May 2, 2004

7 pm Baker Hall

The Lehigh Very Modern Ensemble

Paul Salerni, *director*

New Works by Student Composers

with the Lehigh University Philharmonic Orchestra

Monday, May 3, 2004

8 pm Baker Hall

Trio Lipatti

Eugene Albulescu, *piano*, Ovidiu Marinescu, *cello*,

Gabriel Croitoru, *violin*

Works of Beethoven, Mendelssohn, Lipatti

Friday, May 7, 2004

8 pm Baker Hall

Lehigh University Music Department

2003-2004 Season

September

11 at 8 pm
14 at 3 pm
21 at 3 pm

American Visions

Faculty Recital: Donna McHugh, piano
Faculty Recital: Jan Opalach, bass

October

5 at 3 pm
19 at 3 pm
24, 25 at 8 pm
31 at 8 pm

Faculty Recital: David Bakamjian, cello
Faculty Recital: Bethany Heller, piano
Philharmonic Orchestra: *Happy Birthday, Berlioz*
Choral Arts: *Mozart to Bernstein*

November

1 at 8 pm
8 at 8 pm
15 at 8 pm
22 at 8 pm
23 at 3 pm

Choral Arts: *Mozart to Bernstein*
Jazz Ensemble
New York Fusion Ensemble
New York Jazz Repertory Orchestra: *Gene Krupa*
Wind Ensemble: *Pure Gold*

December

1-4 at noon
5, 6 at 8 pm
7 at 4, 8 pm

Noon Recitals: Solo performers and chamber groups
Philharmonic Orchestra: *10th Anniversary: Beethoven*
Choral Arts: *Christmas Vespers* at Packer Chapel

January

24 at 8 pm

LUVME: *American Visions II*

February

8 at 3 pm
15 at 3 pm
21 at 8 pm
22 at 3 pm
29 at 3 pm

Jazz Faculty
Faculty Recital: Eugene Albulescu, piano
Overtones
East Winds Quintet
Brooklyn Baroque

March

21 at 3 pm
27 at 8 pm
28 at 3 pm
28 at 7 pm

Senior Recital: Kirsten Jacoby, mezzo soprano
Choir: *Baroque Masters*
Senior Recital: Raina Savitsky, soprano
Senior Recital: Gelsey Bell, soprano

April

4 at 2 pm
10 at 8 pm
16 at 8 pm
17 at 8 pm
19-22 at noon
23, 24 at 8 pm

25 at 3 pm
25 at 7 pm
30 at 8 pm

Junior Recitals
New York Jazz Repertory Orchestra
Jazz Band
Jazz Ensemble
Noon Recitals: solo performers and chamber groups
Philharmonic Orchestra: *Invitation to the Dance*
Sponsor: Tallman, Hudders and Sorrentino, P.C.
Symphonic Band
Senior Recital: Zach Farrell, baritone
Choral Arts: *Brahms and Bruckner*

May

1 at 8 pm
2 at 3 pm
2 at 7 pm
3 at 7 pm
7 at 8 pm

Choral Arts: *Brahms and Bruckner*
Wind Ensemble: *Red, White, and Blue*
Senior Recital: Brian Simpson, percussion
LUVME: *Student Composer's Concert*
Trio Lipatti: Beethoven, Mendelssohn, Lipatti